

DESIGN

Vol. XXIX, No. 9

SYRACUSE, NEW YORK

February, 1928



DECORATIVE CLOUDS

N. B. Zane

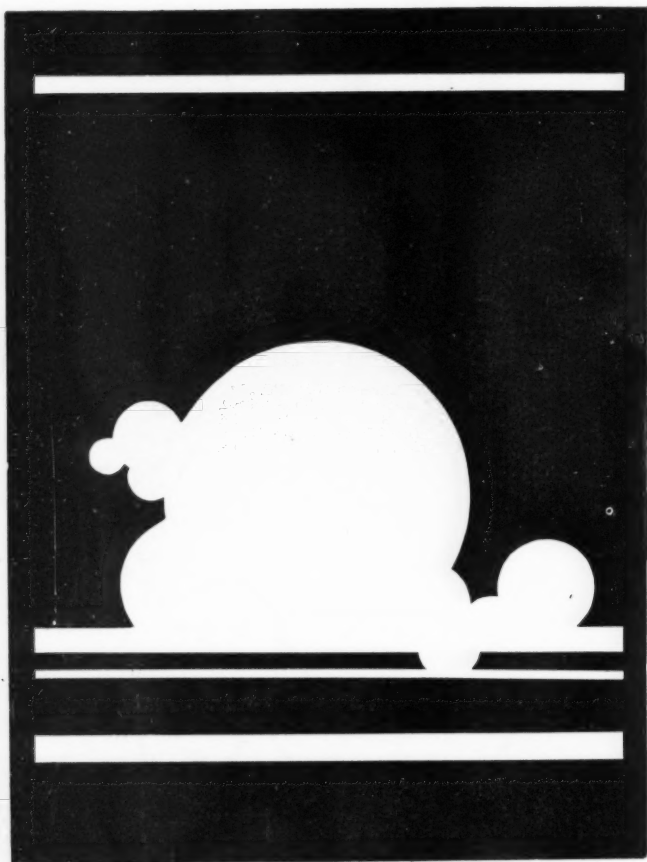
University of Oregon, Eugene, Oregon

IT is reasonably safe to state that everyone has enough of the poet in him to respond to the beauty of clouds. It is further safe to state that every designer has enough of a designer's response in him to accept the challenge, sooner or later, that cloud forms offer his pencil and brush. The scientist proceeds to classify these forms, and, indeed, his classification aids in arriving at analyses of the decorative type form or combinations of forms which each group represents. But the poet feels most the elusiveness. Says Quayle in his "Book of Clouds," "Clouds will not be familiar. We may not say, I have seen your face before. Each cloud is new as a first frog note in the marsh. If one were a superficial observer, clouds and clouds could be roughly divided into cirrus, cumulus and nimbus, though such divisions are very crude. There are cirri and cirri, cumuli and cumuli. The coastlines of the cumulus is a new geography as of ever-arriving frontiers. Its continents and archipelagoes are ever reshaping their borders like a star in the making. The mountain ranges of the clouds defy orientation and sneer at the surveyor's skill. They cast no skylines twice the same nor climb into the azure in identical configuration. They contrive no fortress with lofty bastion and remote battlements which shall ever again rear their lofty fronts. Once seen, they vanished to be seen no more—that is their biography." As a designer inclines to phrase it, cloud forms are decorative in themselves. They are in all cases the manifestation of natural laws having to do with air currents, temperatures and moisture. They are always the manifestation of unity, of harmony and variety in that unity, and, as such, need but the designer's appreciative eye and creative impulse to make what they can of their suggestions.

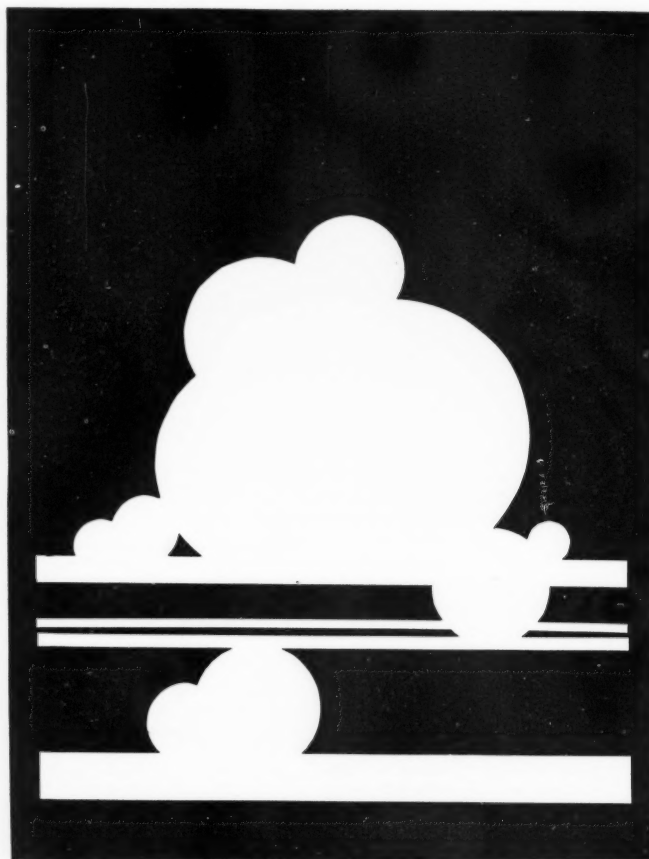
This paper does not pretend to cover exhaustively the

decorative possibilities in clouds. It seeks, rather, to offer one way of making use of them. It endeavors to show that by utilization of the cut-paper method one can arrive at interesting results and become well started on a path of designing exploration that invites thorough investigation. Our first requirement is to draw many sizes of circles with compass upon paper, then to cut out these circles (though with no painful effort at mechanical accuracy) and proceed to build up the overlapping circular disks until a pleasingly varied mass is produced. Try simple, easy masses first. Get the way of it. Then launch into an adventurous experiment. Deliberately adopt the attitude of wielding a magic wand. It is true that the disks of paper are but a material substance, but let their building echo your own free impulse to create. "White cumulus clouds love to build mountain ranges and aspiring peaks which never any climber scales and craggy promontories where clouds make ineffable summits where nothing wastes nor dies. How high they climb and fair! I, who have seen Hood and Tacoma and such white and precipitate presences am well aware that what in summer skies is done with snowy clouds in their exuberance of restless motion hath bidden these turreted mountain majesties hush their boasting, forget their preeminence and learn meekness in the presence of their masters." After all, if a bit of creative work comes out of the mood of the person concerned, it is that which makes the world richer—for so came the gifts from Beethoven, Michelangelo, Dante and their brothers.

Our diagrams show an approach to the designing problem. Divide off the rectangular area by different widths of horizontal bands at different levels—creating varying areas between. Upon these bands and groups of bands begin the building of your forms. Later, try the addition of a gray tone. How it enlarges the variety in the scheme—three tones instead of two. Once you have satisfied your designer's sense in the management of three neutral values,



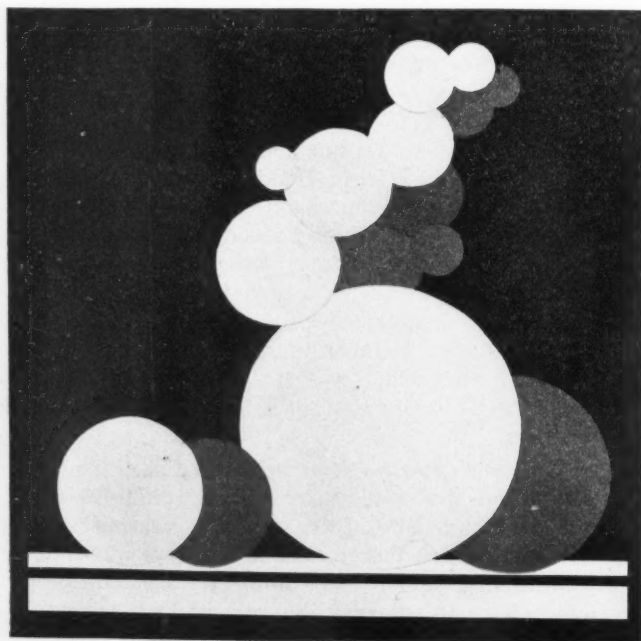
No. 1



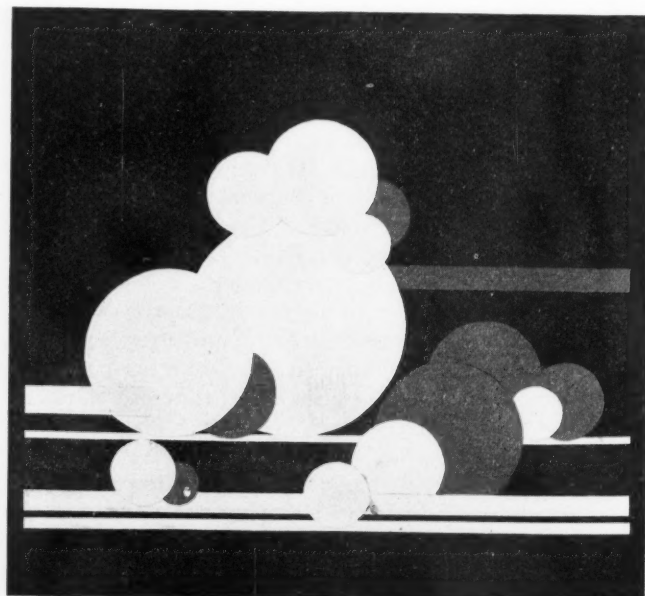
No. 2

translate your results into color values. Retranslate them into new color values of modified chroma. So does your color experience grow. Try for a dominant mass—and such arrangements of subordinate masses as are warranted by the principles of good spacing. Get out your magazine clippings of clouds. Utilize every opportunity to look searchingly at clouds themselves. Sketch them. Note that sometimes the shadow side of a cloud mass goes darker in

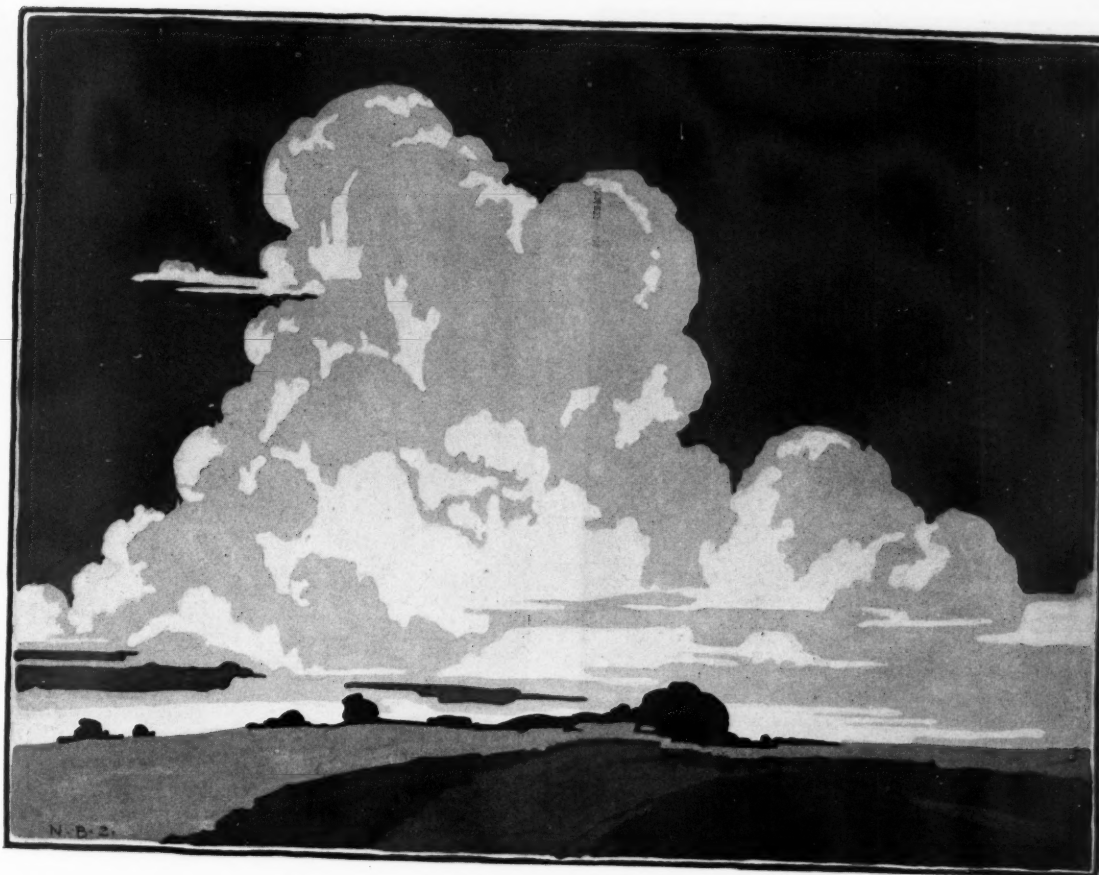
value than the sky. In other cases the shadow side stays lighter than the sky. Then go to work all over again and make your try for a freer rendering, freer in departure from the scheme of circles, but no less thoughtfully planned with regard to design principles—with regard to *pattern*. For, at best, your visible result is pattern. In the meantime you will have grown this much—your appreciative powers of observation will have been enlarged and also your designing experience. And so will your artistry come into its larger fulfillment.



No. 3



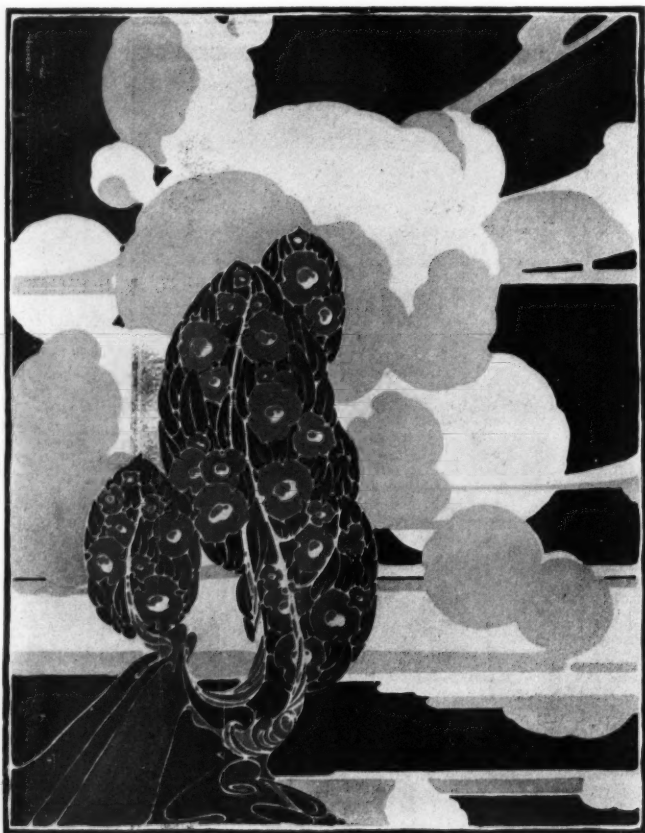
No. 4



N. B. Zane



N. B. Zane



Hope Crouch



K. Mutzig

PROBLEMS IN ELECTIVE ART

Dorothy O. Bulkley

Central High School, Duluth, Minnesota

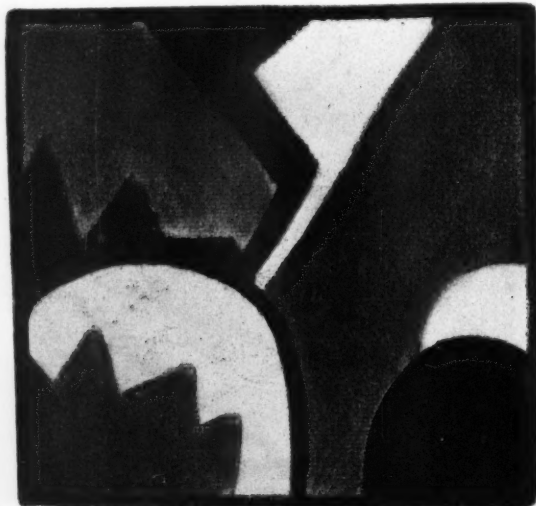
THIS series of plates represents the first problem of a high school class in elective art. A lesson was first given showing how fine works of art could be studied from the standpoint of line, dark and light, and color. Illustrations such as Giotto's tower; the Dancers, by Degas; the Lace Market, by Jan van der Meer; reproductions of fine iron work and other craft work, were used. The use of subordination, repetition, and other principles was dis-

cussed. Emphasis was laid on the needs of fine spacing in the use of abstract lines.

Each student then made a set of designs as follows:

- I. Border design in line and dark and light.
- II. Straight line design—abstract.
- III. Curved line design—abstract.
- IV. Line design—boat motif.
- V. Dark and light design based on most successful line design previously made by the student.

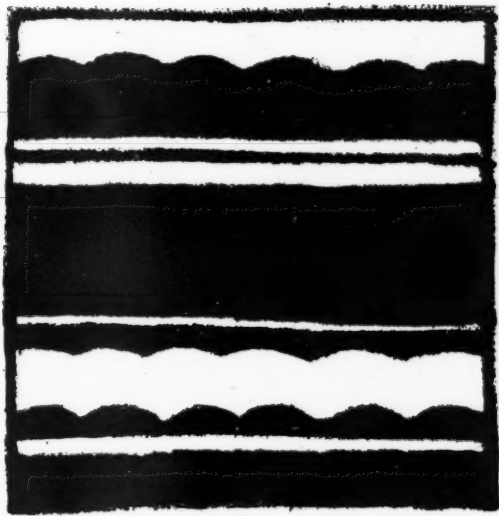
All efforts to copy were discouraged and the pleasure of creative work was constantly emphasized. The design which the students liked best was applied to a six-inch clay tile.



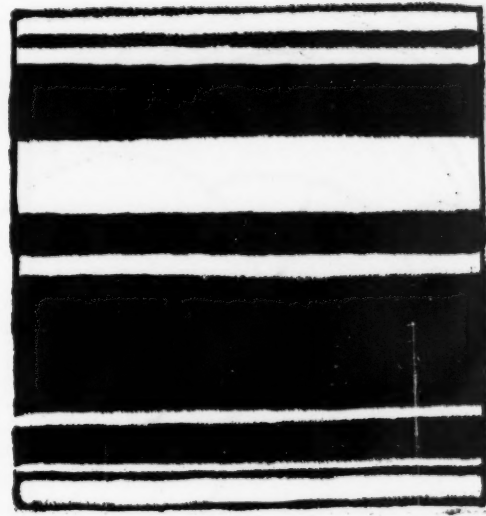
Problem V—Dark and light

DESIGN

165

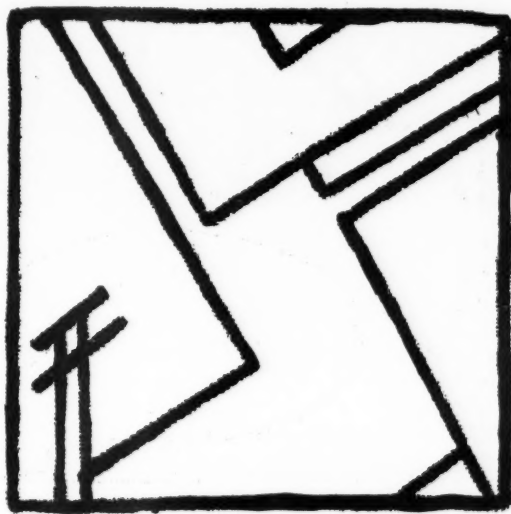


Ansel Mendenhall

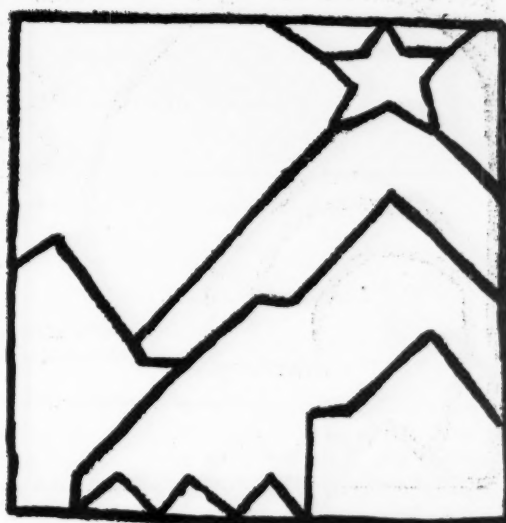


Jayne Miller

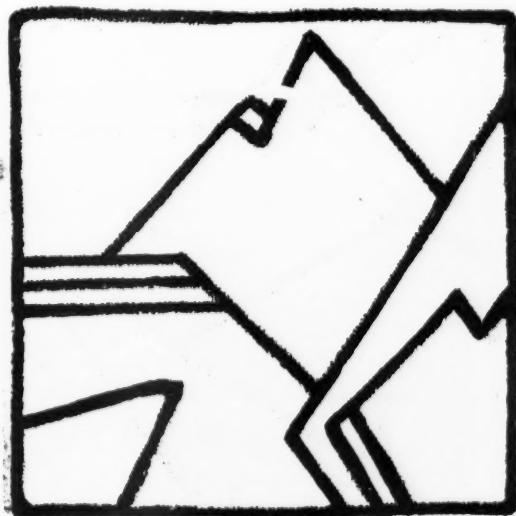
Problem I—Border Design in line and dark and light



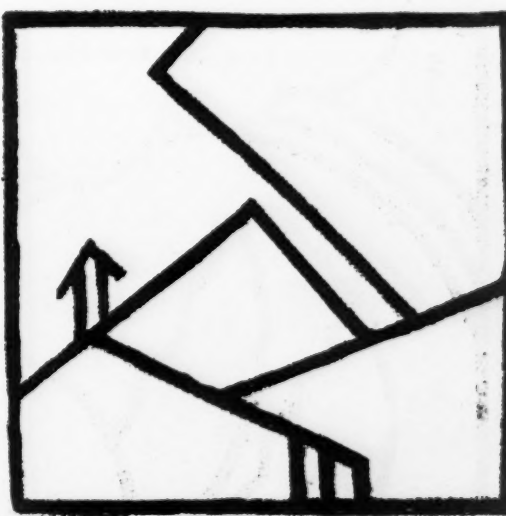
Myrle Garon



Jayne Miller

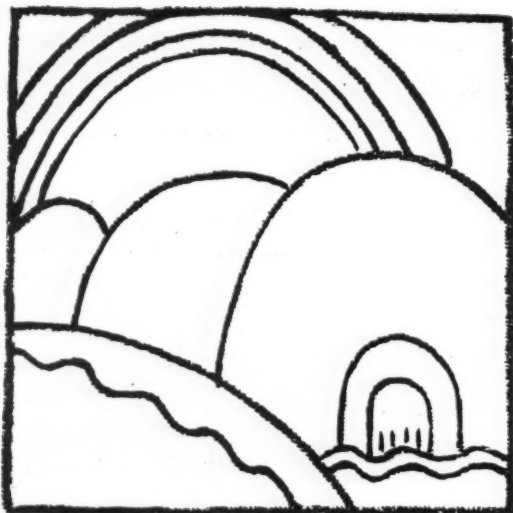


Pauline Robinson

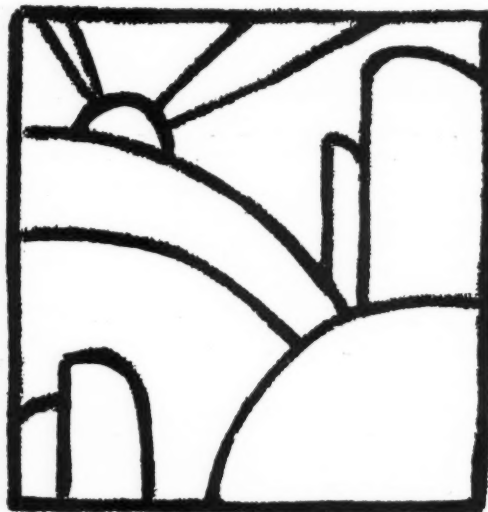


Eleanor Sturn

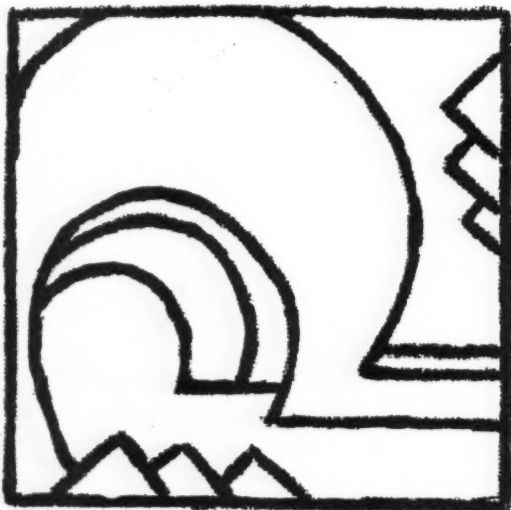
Problem II—Straight line design, abstract



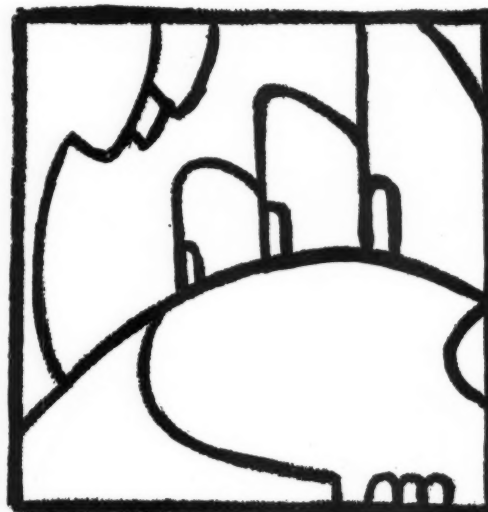
Jayne Miller



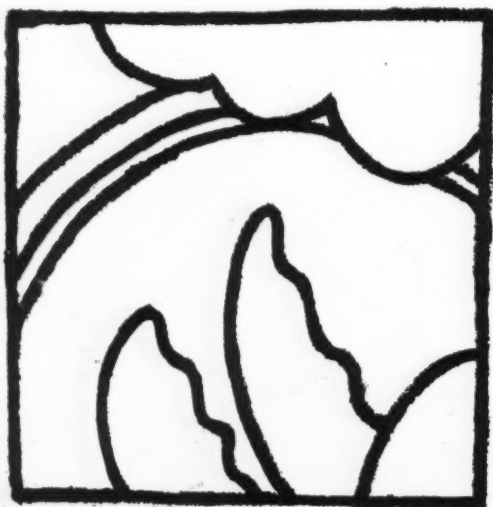
Violette Grabar



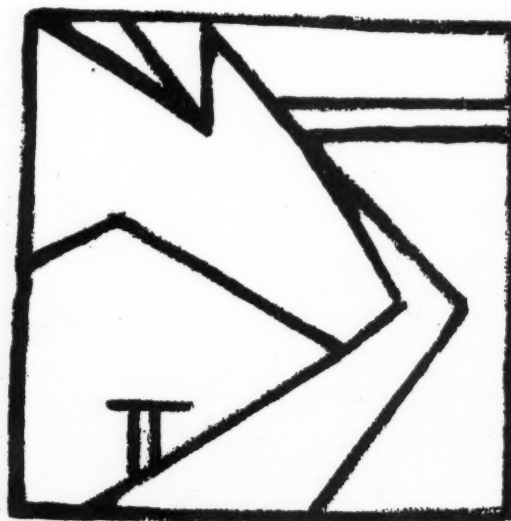
Myrrle Garon



Marie Tackla



Arthur Christello

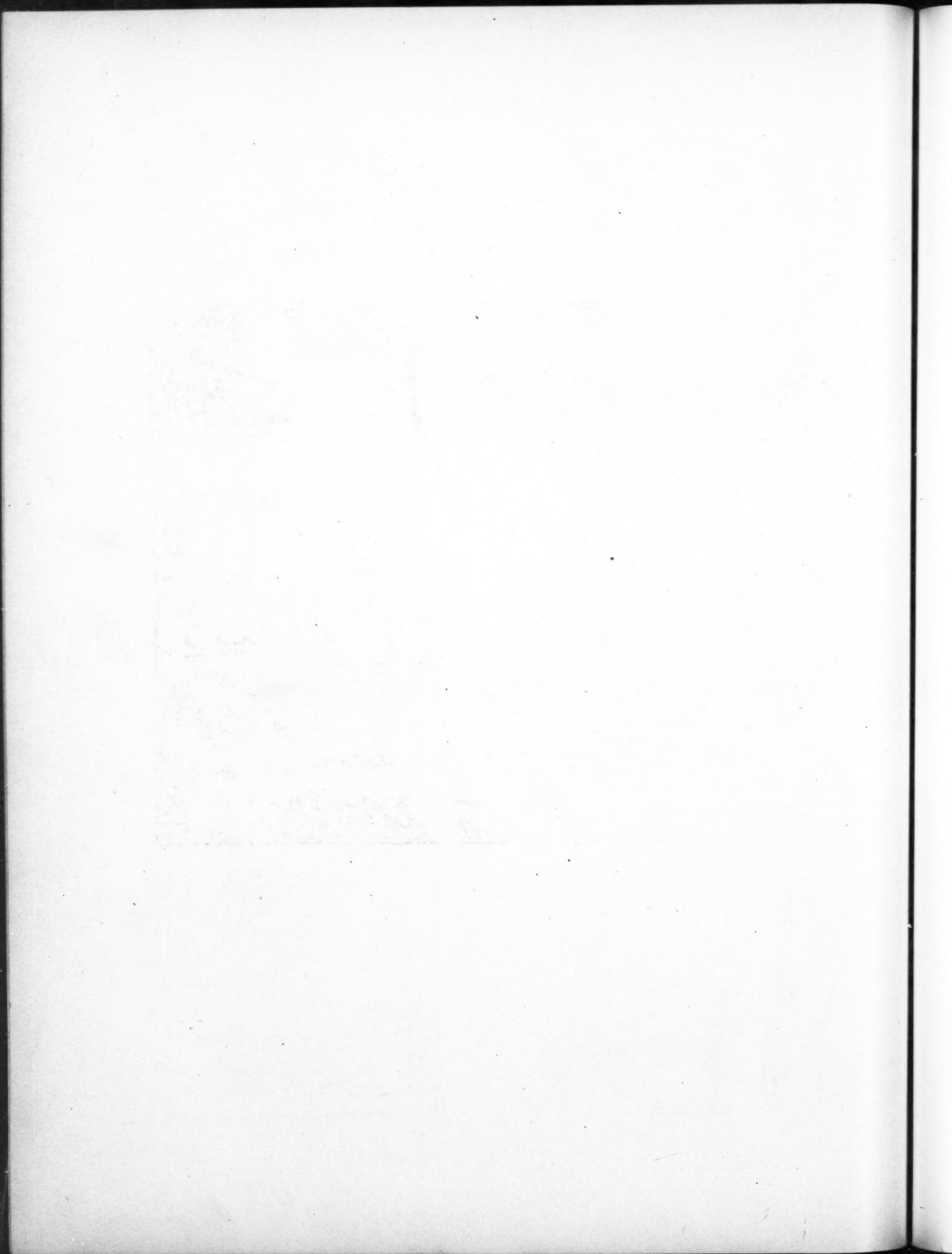


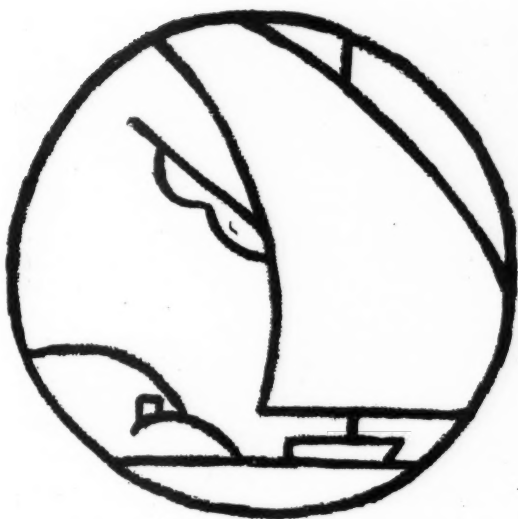
Marion Johnson

Problem III—Curved line design, abstract

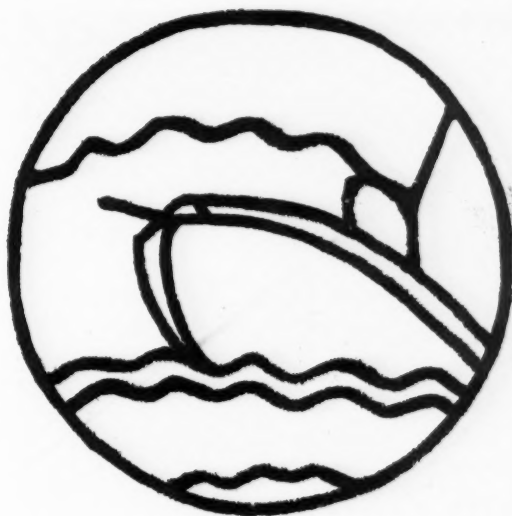


CLOUDS—N. B. ZANE

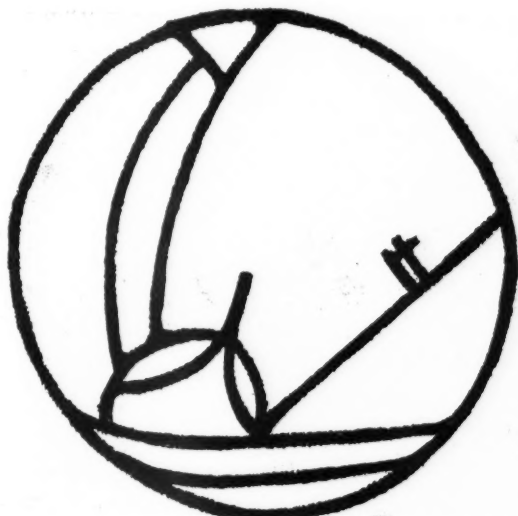




Elizabeth Kitts



Katherine Starkey



Eleanor Sturm



Lilian Kantrola



Susanne Dennis



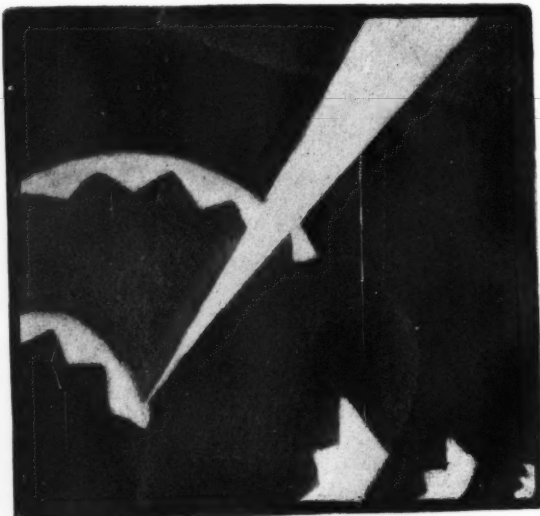
June Forward



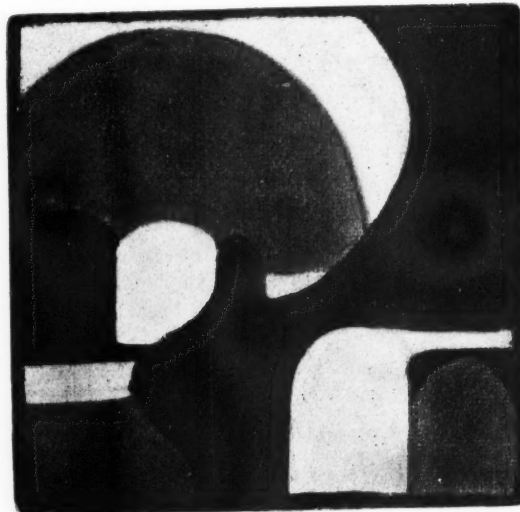
Arthur Christello



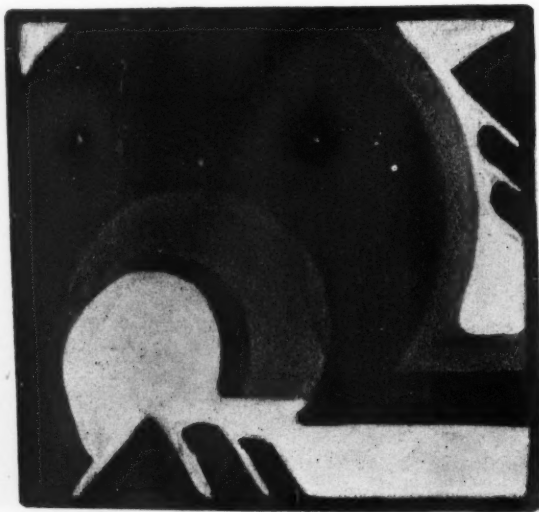
Jayne Miller



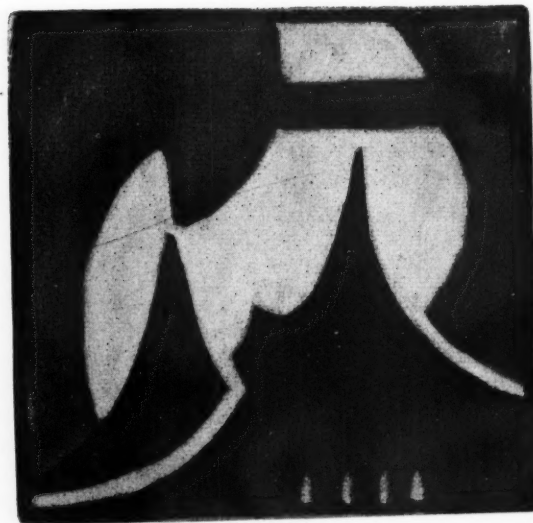
Frank Cooke



Gladys Lueck



Myrle Garon



Emily Wallace

Problem V—Dark and light design



A VIKING SHIP AS A JUNIOR HIGH SCHOOL PROBLEM

Vivian Hargrove

Parrish Junior High School, Salem, Oregon

ANCIENT ships suggest romance and adventure and it is this that makes owning a model of one of these ships such a matter of pride. And when boys and girls can have very lovely and decorative ship models all their own, and models that they have constructed themselves, it is a happy matter. Viking ships are much the best type for a school problem because their making is inspired by a great amount of romantic history and because their actual construction is the simplest. And as an art problem there is no other type that gives the student such opportunity to apply his decorative skill. There are numerous books of instruction for making ship models, but these call for many tools and a real knowledge of woodworking, which only the most adept can follow. This little lesson on viking ships is worked out for a junior high school problem, and one in which the woodwork is so simple that girls can compete with the boys in attractive results. In fact it was found the girls could swing a hammer nearly as well as the boys, and their ships were quite as lovely. It was an eighth grade problem and the construction was so simple that every model was a success and could be exhibited.

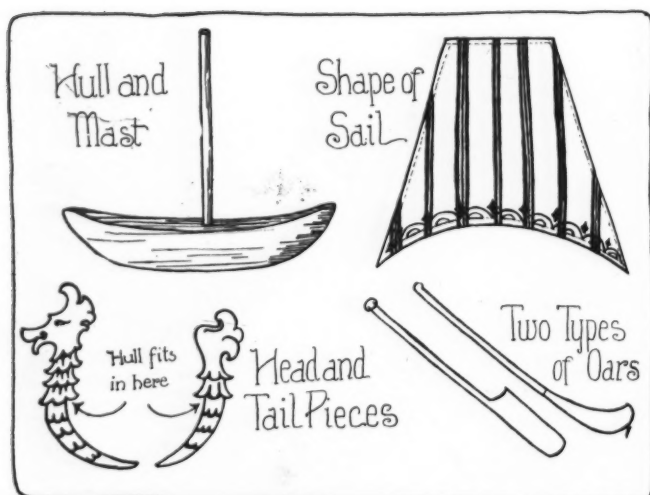
The students first made their own designs for their ships, and worked out the colors to be used, then one working drawing of the hull and mast was made, and the Manual Training Department turned the hulls and glued in the masts for the class. The measurement of the hull from prow to stern is nine and one-half inches and the height of the mast is eight inches. As the students each had their own designs for the head and tail pieces of their boats these were traced on three-ply wood and two boys in the class volunteered to saw them out with coping saws. A saw was brought to class later, however, and it was found that almost anyone could use them. The pieces were cut to fit onto the ends of the boat and to emphasize its rhythmic lines. They were joined to the hull with glue and very small finishing nails. Some of the students carved out sections of the floor of the deck to make a deck below, with little steps



leading down, and a little platform around the mast. Others left the deck plain, depending on the ambition of the individual. The shields to protect the oarsmen were three-quarter inch wooden button moulds fastened to the ship with brass tacks and glued. These tacks added to the decorative effect and also solved the problem of filling the holes in the button moulds. The frame for the tent at the back of the ship was made of four large finishing nails pounded slanting into the deck in pairs with the heads crossing. A small wire was fastened to these at the point where they crossed and served as the support for the top of the tent, which was stretched over the wire and glued to the deck at the bottom. It is best, though, not to set up the tent until the boat is painted.

The decorative effect on the head and tail pieces, the shields, and the sides of the boat should look as much like hand carving as possible, and a simple way to accomplish





this is with jesso. Also notches on the mast, the knobs on the top and the knobs on the ends of the yard are made with jesso. The finishing nails that hold up the tent are improved by building up the heads, and raised stripes of jesso around the hull give the effect of decorative ribs. The simplest recipe for jesso is white cold water paint, liquid glue and water. To one pound of white cold water paint add enough water to barely moisten, then add three tablespoons of liquid glue, and stir briskly. This material is very durable and easily applied. It is best to paint the ship next, and this can be done with poster paints and a coat of varnish, or with oil paints. The oars can be made of wooden pins from the butcher shop, with heavy cardboard blades glued on the ends, or else cut in outline from one-eighth inch wood. These should be shaped to give the appearance of antique oars and not modern paddles. The oars should be painted first and then nailed to the ship with small finishing nails. It is much easier to nail small pieces, such as oars and head and tail pieces to anything as unruly as a small viking ship by putting the piece to be nailed in a small vice and driving the nails just through, so that when they are placed against the ship the first stroke of the hammer sets them in place. The sail comes next and is generally of the same material as the tent. Unbleached muslin, canvas, or silk are suitable materials. The sails of the old viking ships were much wider at the bottom than the top and this shape makes a very graceful sail. All the edges are hemmed on the sewing machine, if possible, but a basting stitch will do. Here the boys will have to call on their mothers, or some other feminine hand, for aid. The painting and decorating is done next, in water colors, oils, or poster paints. Then the sail is varnished with several coats of clear varnish. The best way to dry the varnish is to place the cloth on a board with pins at the corners, pressed slightly into the board, and the cloth pushed to the heads of the pins, thus keeping it from drying to the board. The tent, and flags can also be painted, varnished, and stretched to dry in this way.

A medium weight copper wire is pushed through the hem of the sail at the sides and bottom, to give it the sweep and curve of a high wind. The wires at the sides are left long enough to attach the sail at the top to the yard and at the bottom to the nails at the front of the tent. The yard is fastened to the mast by a heavy linen colored thread, tied to the ends of the yard and brought together at the top of the

mast. This same thread is used for all the "ropes" on the boat. There is one rope in front, stretching from the top of the mast to the head piece. Two ropes tied to the top of the mast are fastened to the sides of the boat at a point even with the front of the tent. Two more ropes are tied to the ends of the yard and fastened to the tail piece. The flags are held in the shape desired by glueing a very fine silk covered wire (milliner's wire) down the center of them, and are joined to the mast with the same linen colored thread. The antiquing, a very important part of the ship making, comes last. A thin mixture of dark grey oil paints and turpentine, or a very grayed color complementary to that used in the boat, is applied to the entire surface of the boat, oars, and sail. Then this is rubbed off gently from the high spots, leaving plenty in the lower surfaces to make the model look ancient and to give it that quality of mystery and romance that is so desired.

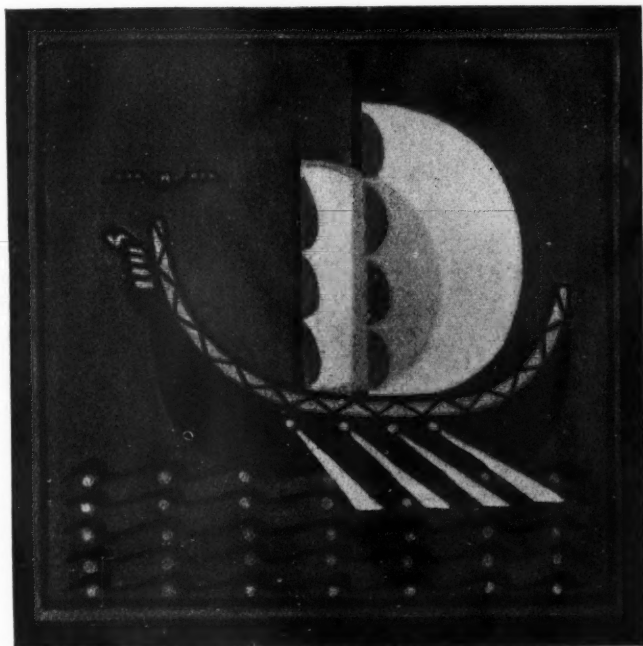
There are many splendid books that can be referred to for help in the designing and decorating, and one of the best is "Historic Ships," by Rupert Sargent Holland. This book has some authentic pictures of viking ships, as well as some very good material on the subject, to inspire the worker and instill in him the incentive to produce a beautiful emblem to the historic days of adventure.

♦ ♦ ♦



Pottery Vase in Enamels—Nellie Hagan

Flowers, dark part orange, light part yellow, touch of bright blue in center. Stems and leaves dark grey enamel. Base of vase is done in grey paint with yellow dots. Border at top, lines yellow paint, dots orange enamel.



S. E. Seibert

"SHIP-SHAPE"

Clara Stroud

Fawcett School, Newark, N. J.

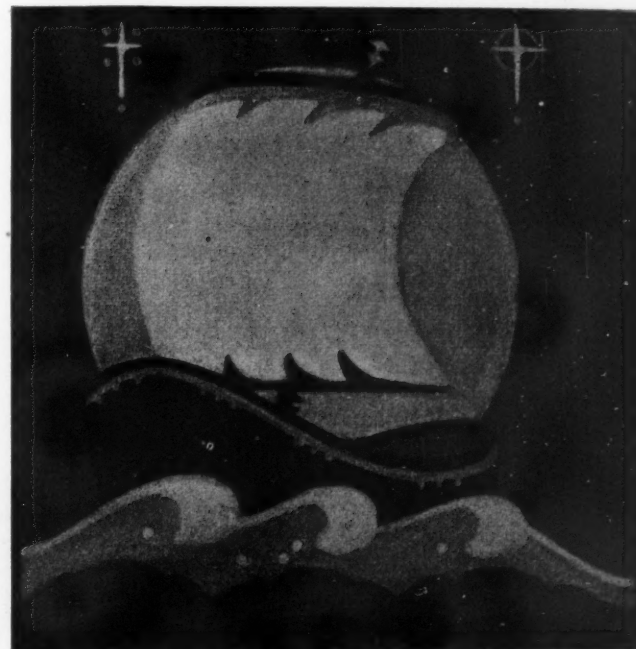
WHAT kind of a design will I put on it? is a question too often heard, for design is but the arrangement of shapes and spaces. Careless forms disconnectly scattered produce an unrestful result, but shapes of character orderly grouped with pleasing proportions give a harmonious effect, beautiful and enjoyable. The shapes may be abstract or the forms can be recognizable, what's left, the spaces. The shapes must be so planned as to leave attractive spaces. They work hand in hand. The designs in the illustrations are ship-shapes, we hope they are also "ship-shape"; for plan and purpose play a large part in good design. When a

subject is chosen by the instructor, the attention of the student can be more concentrated on the job at hand, that of composing shapes and spaces. The pupils do not wander, so to speak, over fields and fields of material in search of just the right motif. "Do you think a peacock would be prettier on this or a pansy?" is entirely eliminated.

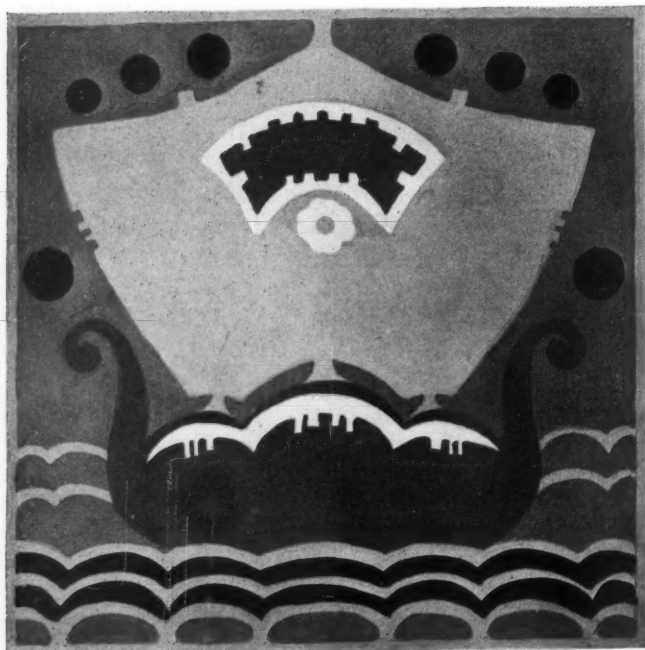
Ships it is to be, associated with ships, water and sky. The ship, as it were, a shape; the water and sky, the spaces. These we are grouping in a square. Consider the ship, it is made up of boat, mast, and sail, each of which must be a beautiful shape of itself, as related to the others, and also happy all together. The hull of the boat can be plain or decorated. The sort of a ship which best lends itself is the old relic of long ago. We think of the pirate crafts with



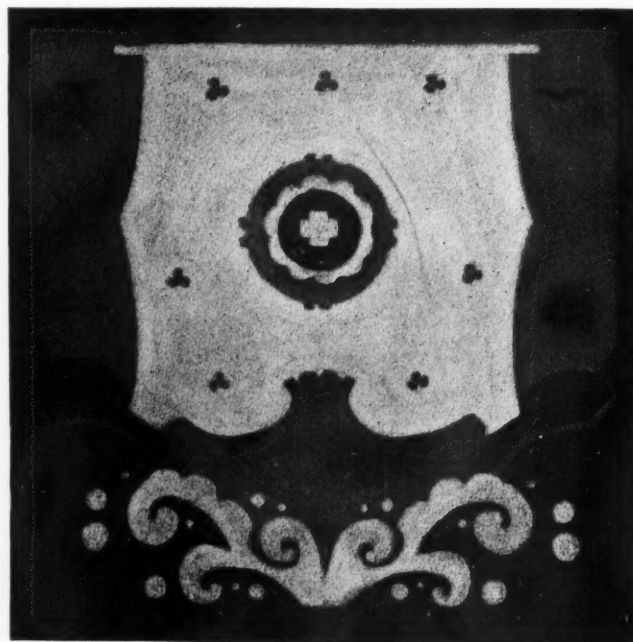
Joel L. Ornstein



L. Humphrey



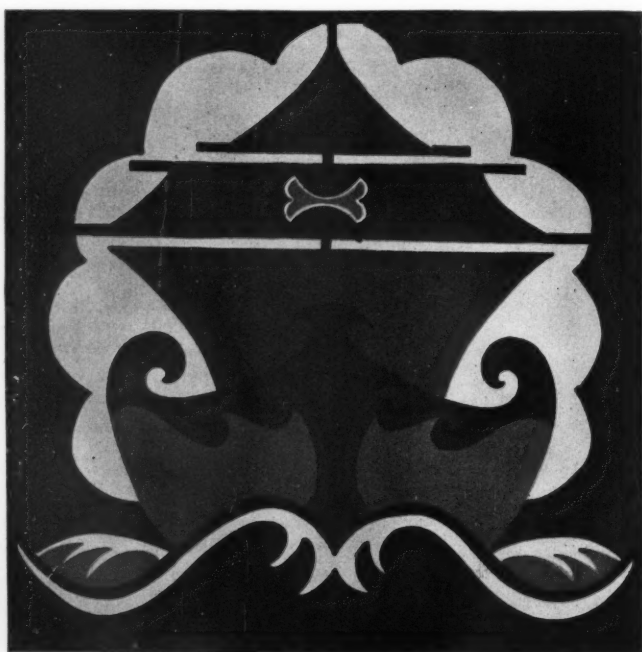
M. Reddall



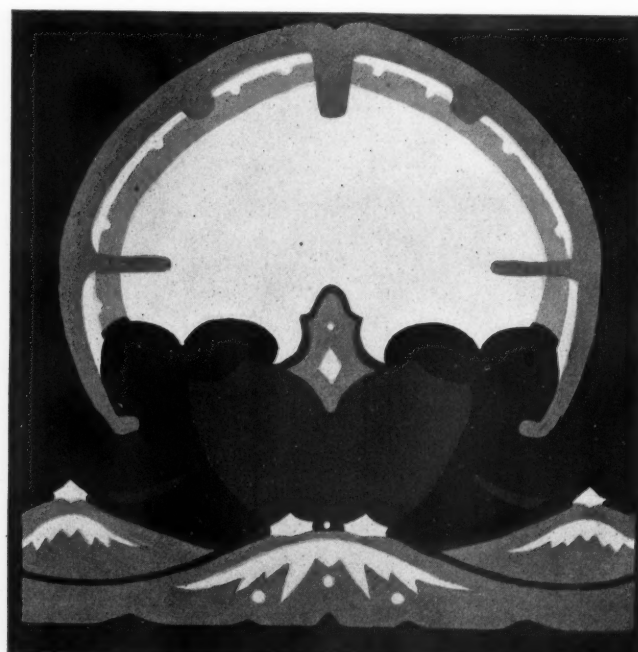
Ruth Toms

special prow or painted planks, heavy with stolen treasures. A vessel bringing bulbs from a far away land could be represented as a boat-load of flowers or packages piled high could give a picturesqueness to the interpretation. The mast can have fanciful rings round and round, suggestive rigging, perhaps a pennant fluttering in the breeze. Then there is the sail. Ah, the sail! Imagination runs rampant! A great big beautiful bellowed affair. We are apt to think of it as white because we are accustomed in this country to seeing mostly white ones but abroad sails are all sorts of wonderful colors. We are wanting an embellishment emblazoned upon the sail, some strange device. This should be good of itself leaving good sail space. Let us not be

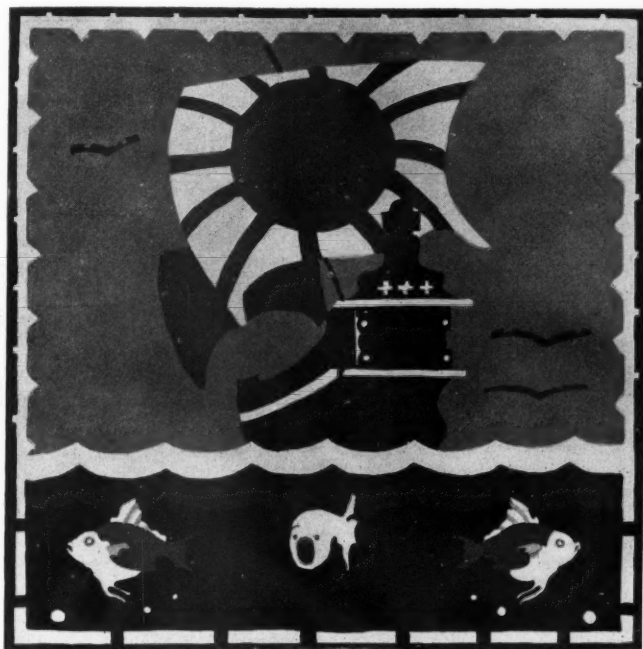
carried too far away into realms of the unknown but pause for a moment. This ship must be well placed within the square; for no matter how beautiful it may be, if it is unattractively confined by the margin lines it savors of defeat. The boat must sail into the picture, not out. You will want more water than sky or more sky than water, not equal amounts of both. Check up on yourself. Is this lovely ship sailing into the space, is it pleasing in its displacement area, is the water and sky in interesting division? Probably you will need to enlarge the ship to make more of it, the ship shape wants to predominate in size for that is our purpose and plan. We are not making water and sky designs, these are merely scenery and the back drop must stay back. The



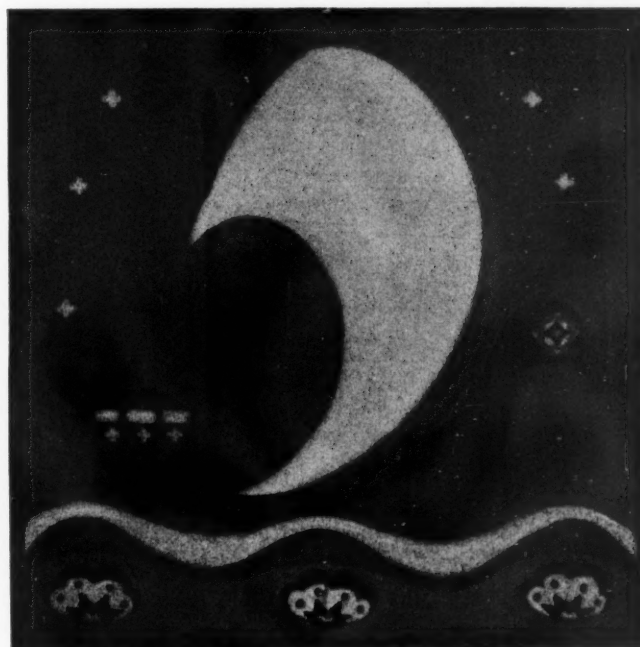
I. Krupicka



M. Savad



E. Hankinson



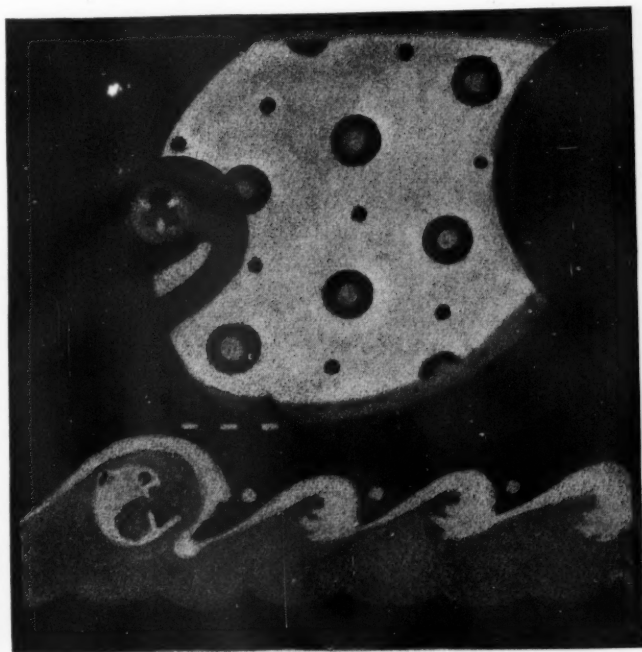
I. Cooke

water may be treated in repetition, with sturdy lines of waves, waves with foam and spray, the first of the sea can be shown if needed to fill space, sea weed, sea shells,—the sky may appear as night or as day,—moon and stars, or with birds. Be not carried away with realism but always be thinking in terms of beautiful shapes and spaces.

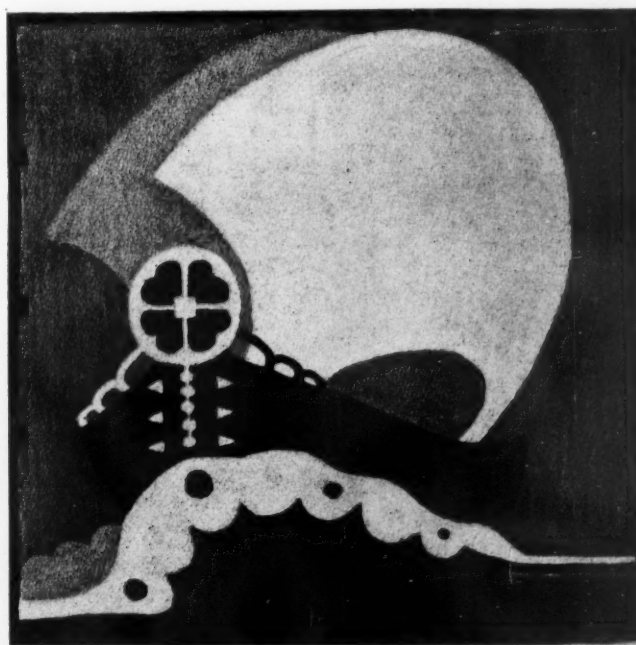
Allow students to work alone for a while. The problem presents values of dark, light, and grays. Charcoal is the medium used because of its agility in correction. An excellent mode of criticism is rendered by putting the drawings upon the board for consideration from across the room. Those which appear strong and sturdy in dark and light will be telling and ready for helpful suggestions. Those

which are weak will be seen at a glance as lacking in character, just like "namby pamby" persons.

A successful pattern of dark and light is fun to transcribe into color. Plan cool colors for the darks. Save the warm colors for the lights. Reproduction, unfortunately, does not always give the true values of the hues and intensities of color. It may therefore appear in these illustrations as though the color schemes were not relative in value to the black-and-whites. Ship-shapes are ever stimulating subjects for design, favorites with the children and with the grown-ups. It takes us sailing into fairyland, a land of shapes and spaces, free in form, joyous in color, happy, harmonious.



L. Plank



H. Slattery



R. Salisbury



Emily Warner

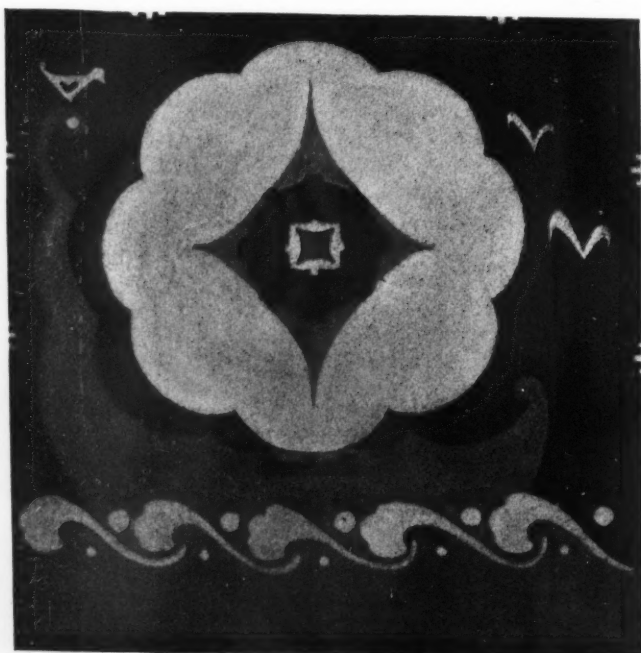
DESIGN COMPETITION

WE are anxious for new contributions, well illustrated, on problems that have not already been presented in the pages of DESIGN-Keramic Studio—or which are presented in a quite different manner. Also we would be glad to have designs submitted for decoration of ceramics. Another need is for good cover medallions. In order to encourage the greatest possible originality, we are announcing a competition on these subjects—prizes being awarded

as follows. Designs and articles not receiving prizes will be considered for purchase.

For the best, and most original article with illustrations sufficient for three pages: 1st prize, \$20.00; 2nd prize, \$15.00.

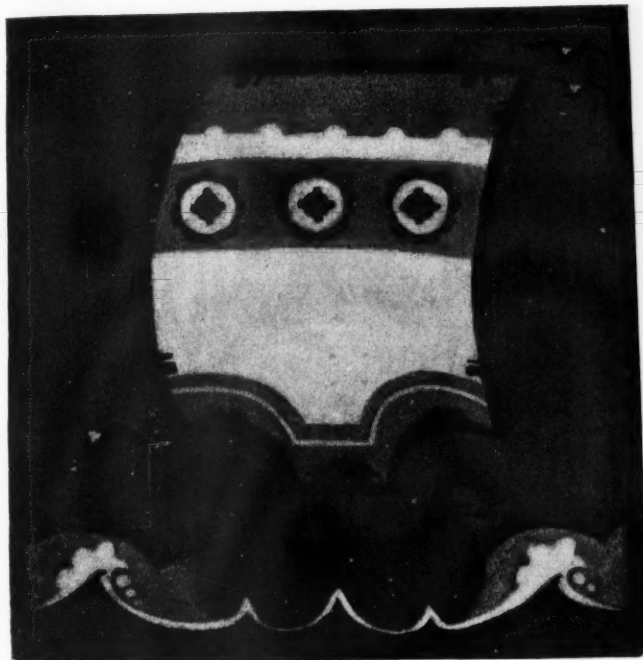
For the best and most original article with illustrations sufficient for five pages: 1st prize, \$25.00; 2nd prize, \$20.00.



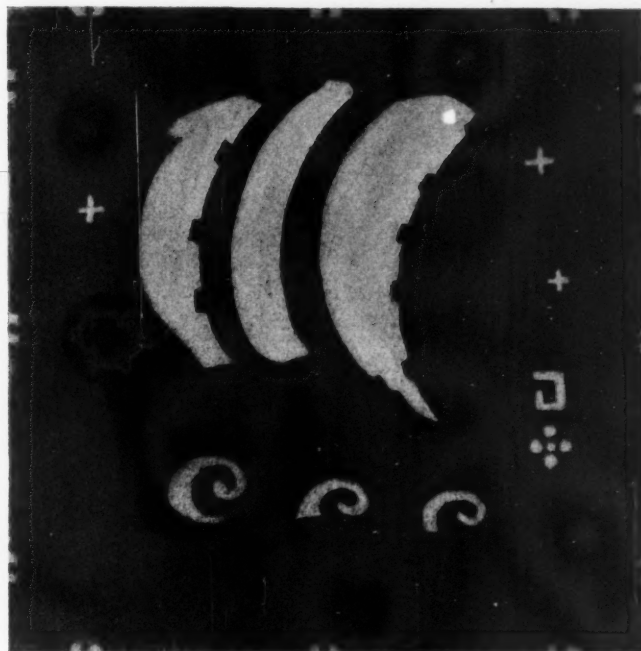
L. Powell



E. C. Irish



V. Oimun



B. Rawitz

Best and most original sheet of designs for ceramic decoration: 1st prize, \$15.00; 2nd prize, \$10.00.

Best and most original medallion design for cover: 1st prize, \$6.00; 2nd prize, \$4.00.

Competition will close March 15th, 1928.

It is especially desired that the motifs selected be unusual, animals, birds, fish, etc., rather than flowers, pointing out new sources of inspiration to students and

unusual approaches to the problems. The illustrations for articles may be, either in whole or in part, selected from the work of pupils, but must be well executed for reproduction, preferably in black and white, color does not reproduce in true values.

Designs should be sent *flat*.

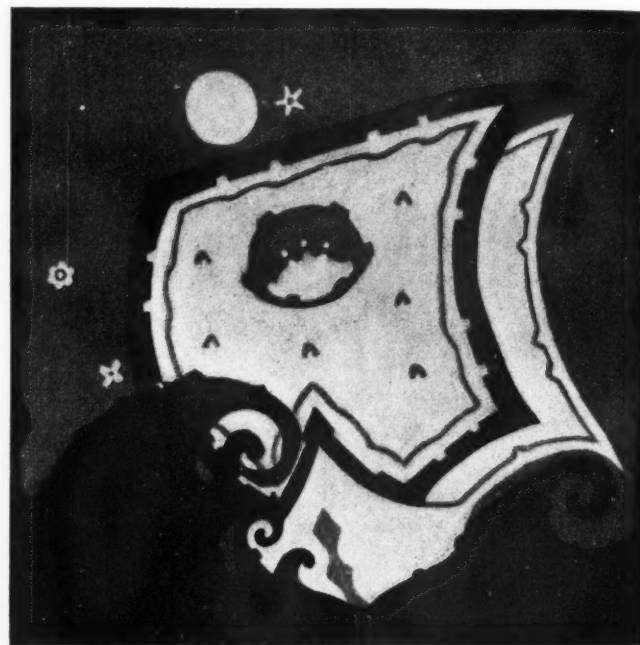
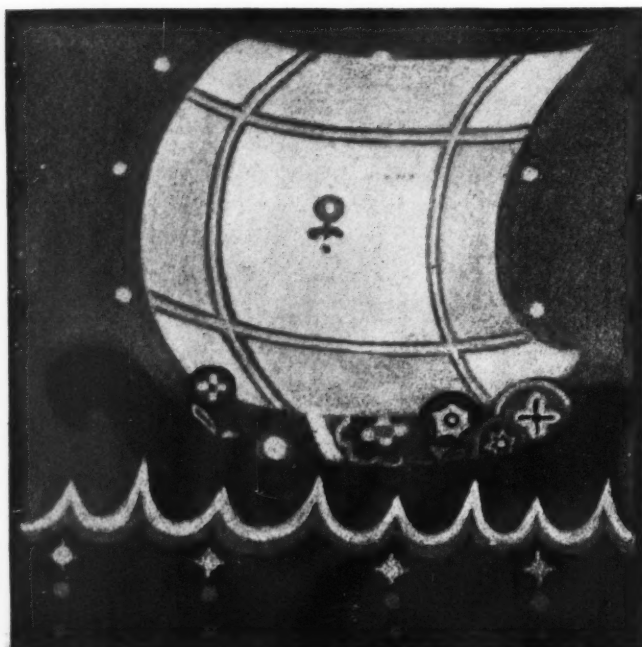
Name and address must appear plainly written in center on back of each design. Send postage for return of designs.



Alice Jones



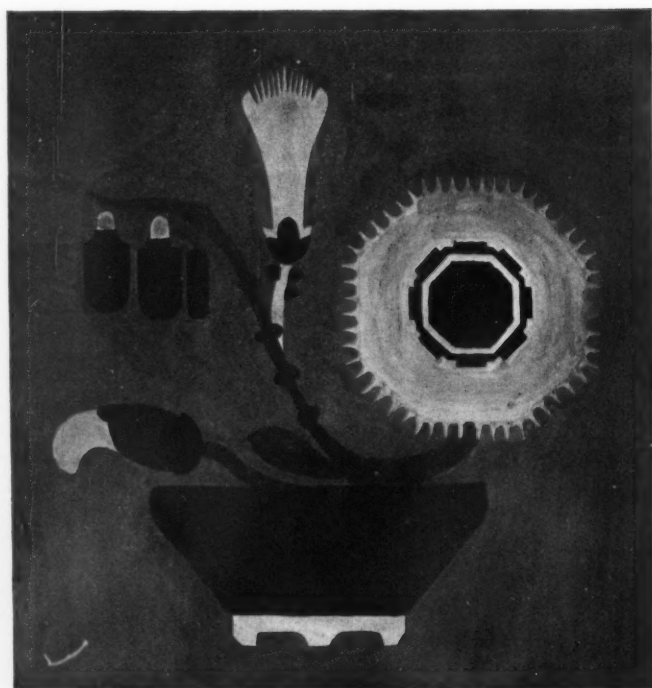
Lilly Sittard



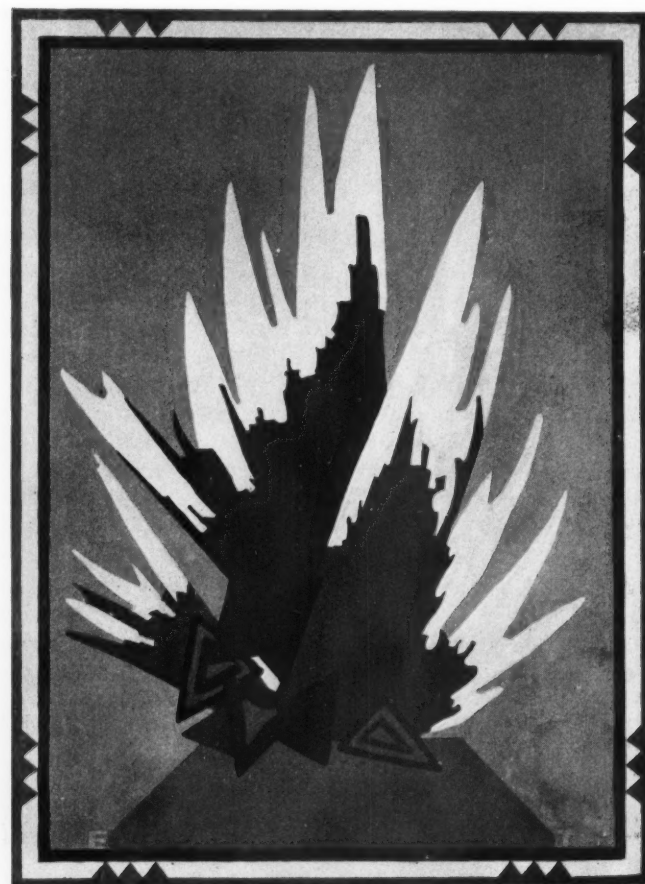
Irene Rodecki



Eva Brook Donly



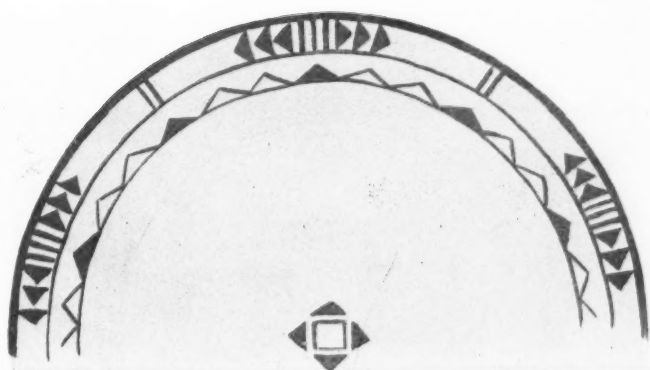
Eugene E. Thurston



Eugene E. Thurston

Supplement—Clouds by N. B. Zane

The coloring of this study is so delicate that there was great difficulty in reproduction. The clouds should have a slightly pinkish cast, the shadows of the rocks should be more violet, the light greens and blues more turquoise.



BEGINNERS' CORNER

Jetta Ehlers 23 Sherman Ave., Newark, N. J.

FROM THE INDIAN

I DISLIKE exceedingly that much abused term "one hundred per cent American," but if we are, what in a sense that signifies surely as American artist-designers we should be intensely interested in the art of the North American Indian. Here is something truly one hundred per cent pure American.

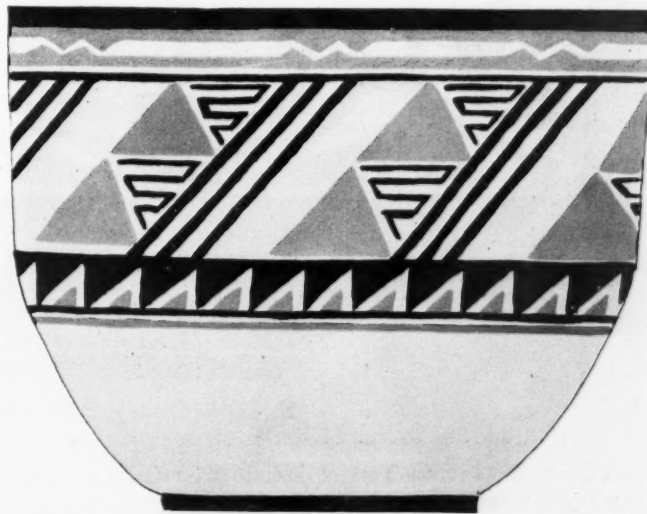
At once we hear some readers say: "Oh! I am not interested in that stiff old Indian stuff." Consider for a few minutes just what it is all about. Go to the Library or Museum and get some of the books about the race. You won't read very far before you discover that their art is full of the most wonderful symbolism. The long march, the battle, water and sky, the birds, mountains, in fact every phase of his life and surroundings were symbolized and with these he ornamented and enriched the things he used.

Different tribes developed individual interpretations of all these things. The Ojibways, for instance, use a more naturalistic flower form, especially for their bead work. There are other outstanding characteristics in other tribes. We find as we study them many instructive and interesting things. A fine sense of rhythm is invariably present. Patterns are always well spaced and wonderfully placed on the object decorated. Fine color, though of course, their palette is naturally a very limited one, depending upon the stains and dyes they could produce from plants and the like. It should be a matter of interest to the woman decorator that the patterns used for baskets, pottery, clothing, the things associated with the daily life of the family, were designed by the women of the tribe. The man very grandly confined himself to depicting the story of his own life. There is a topic for the feminist! Each family has a certain family pattern or motif which has been handed down from mother to daughter. It would be the greatest misdemeanor for one family to use the symbol of another. Quite as though I used your family crest on my stationery. When you have discovered that these designs which you may have sweepingly classed as stiff really mean something, you will begin to grow interested in them. As designers we of course have to think of their adaptation to modern surroundings. There are places where things of this character would fit in wonderfully well, and others where their presence would be most incongruous.

How about a breakfast set for a camp in the woods done

with a simple arrangement of an Indian motif? Perhaps there is an open fireplace of rough field stone with a shelf that might hold a jar, a vase or two, which might further carry out the inspiration. An Indian rug used against the wall as you would a tapestry, and the first thing you know you will be creating a room of real charm and interest. I think that some of the Indian decorations would fit in nicely in a sun parlor. A man's den might also be made very interesting along these lines. The average man would rather keep his tobacco in any old thing, but since he is bound to be presented with a jar by some china decorating friend or relative, it might be more acceptable if it were done in a good Indian design. There are several ways then in which we may use this type of decoration.

I am so interested in the idea of a set, a breakfast set, done in this fashion, that I am giving you a design for that purpose. That you may have a choice I am giving you also a design for a bowl. To keep in the spirit of the Indian decoration we will make the treatment very simple. The design for the set may be worked out in a solid blue or good green, but would be very gay and snappy done with Yellow Red with touches of Black and Ochre. Trace and transfer the design to the china. Go over the tracing with India ink, if you are not an experienced worker. Reduce this black line to a faint grey by rubbing it down with fine sand paper. Blue is so universally liked for breakfast china that I am giving once again the directions for what I call "flowing blue." Mix two parts Banding Blue, one part Copenhagen Blue, and one part Copenhagen Grey together, using only enough painting medium to bind the color together in a stiff mass. Use perfectly fresh, clean turpentine to thin this for working, adding no more oil after it is once mixed together. Use a No. 4 pointed brush for floating this color on, or a sable No. 2 or 3 outline brush for lines and fine work. The method of applying the color is the same as used for enamels. The color is floated from the tip of the brush and not painted on. Hold the brush very straight, up and down and do not press or spread it against the china. The color must be solid, but not heavily piled on. This is a one fire process and can not be successfully refired. At least it is too risky to count on. If you do your own firing and can be very careful to give a light firing on the second one, you may pull it through alright. If properly mixed and applied the color should soon look perfectly dull and dry. If it is

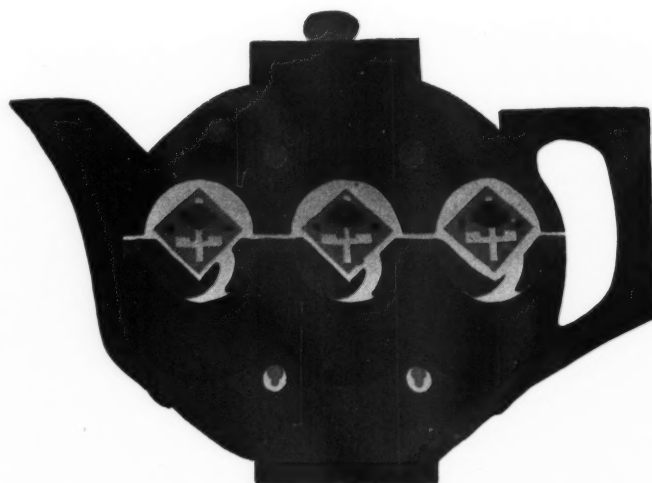


Bowl—Jetta Ehlers

glossy too much medium has been used and more color should be added.

For the bowl we will have a bit more color. First tint the bowl, using either Grey Yellow or Neutral Yellow. Lacking these, use a mixture of two parts Yellow Brown and one part of Yellow Green, the latter a scant part. Pad this until smooth and even. Tint the inside of the bowl with Yellow Red. Do not mind if the first coat is rather light and insipid. The second wash will correct this on your next painting. The inside tinting had best be done first as the bowl can then be turned over for the outside tinting. Dry this thoroughly and then have it fired. On the second painting, trace and transfer the design to the bowl. If you are not experienced in working go over the tracing with India ink. If the line is heavy and black reduce it as previously directed. Use Black wherever indicated in the pattern and Yellow Red wherever grey appears. If you paint this in very carefully you may be able to finish the piece in two firings. If the colors seem weak after the second fire retouch and fire again. The red lining of the bowl should be done before the black band on the edge is done. Keep your lines very firm and edges clean cut. If you like, the bowl could be developed in still another way. Paint in the entire design and bands with Black and fire. Then cover the whole outside with Yellow Brown or Shammy lustre. Cover the inside with Orange lustre and then fire. For the third firing go over all of the Black and cover the Orange lining with a wash of Yellow lustre. This would make a very stunning piece.

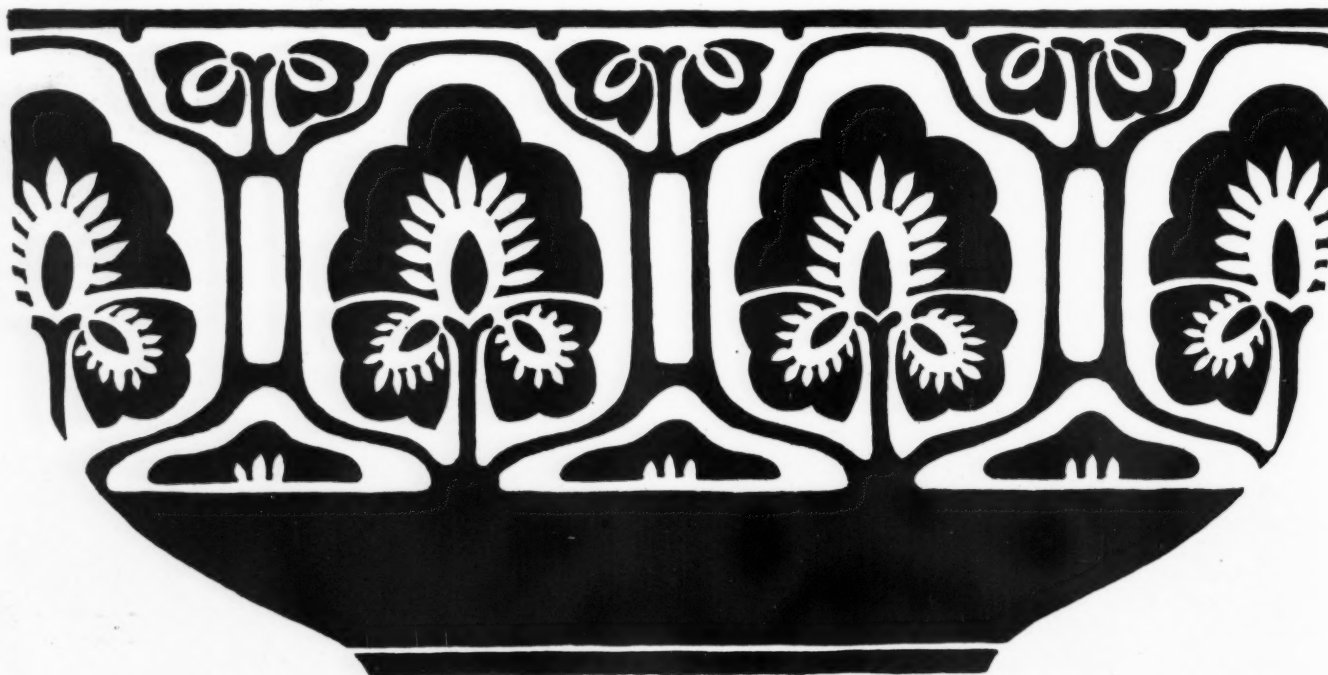
If you wish to apply a little imagination to this modernized Indian border let us interpret it as symbolizing the summer camp. There are the tents with the zig-zag lines standing for the hikes we made. The diagonal lines represent the main road. The mountains are symbolized by the



Teapot—Student of Fawcett School

pointed band below and the ripples in the lake by the narrow band at the top.

There are just a few points to remember in summing up: *Do not* use too much painting medium for mixing the blue. Add only enough to bind the color together in a stiff mass. *Do not* use any but the best fresh, clear, turpentine for thinning. Old turpentine contains too much oil. *Do not* thin the whole quantity at one time for working, but take aside a small part. You will avoid excess oil in this way. *Do not* use oil to thin the blue for working. Use nothing but turpentine, adding no oil after the color is once bound together with it. *Do not* pile on the Black in doing the bowl. Keep a solid even flat coat and you will have no trouble with chipping.



Bowl—Nellie Hagan

To be carried out in enamels. Lines forming the panels, Night Blue. Band at top of bowl, Meadow Green. In the medallion use Citron Yellow, Meadow Green, Satsuma and Italian Pink. The three horizontal forms above base of bowl, Meadow Green; also the three rectangular shapes above these. Inside of bowl may be decorated with a grouping of lines in Night Blue and Meadow Green.



Persian Embroidery in Silk on Cotton, End of XVII Century

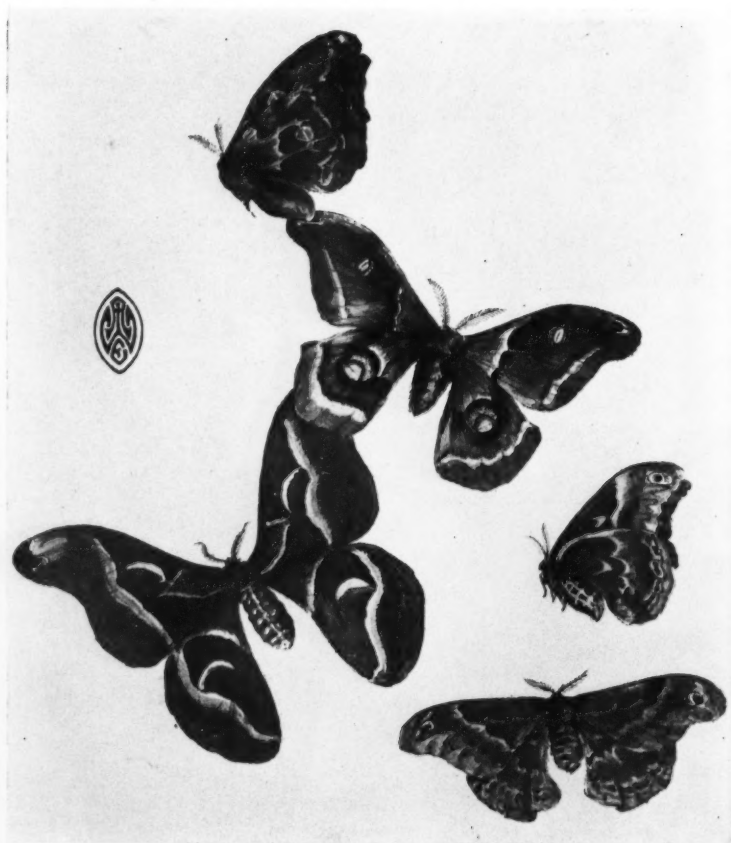
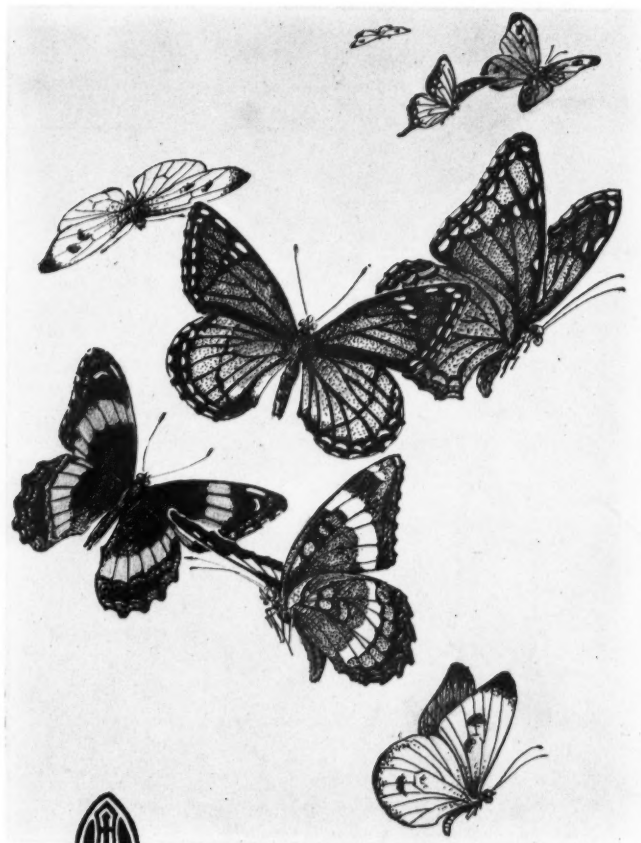
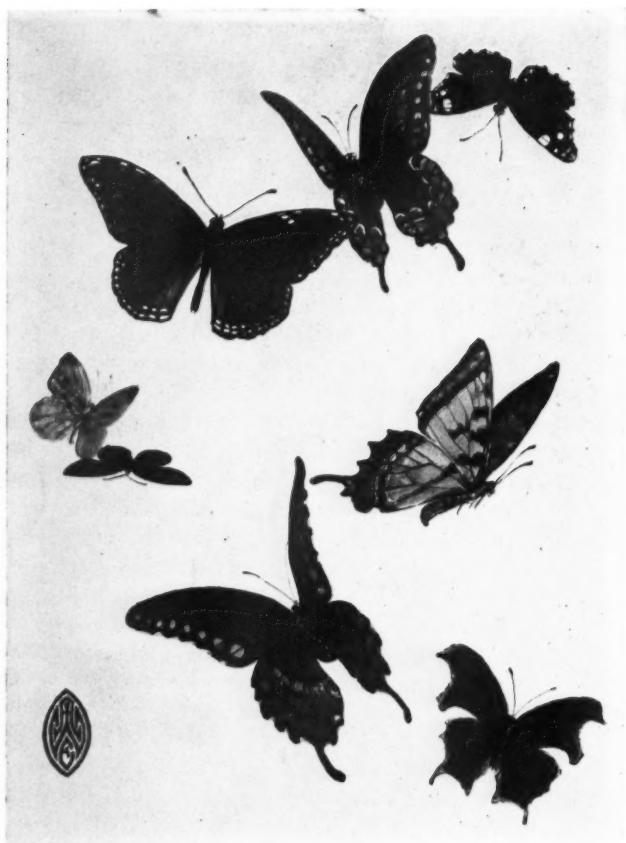


Mexican 19th Century



Mexican 1800

(Courtesy Metropolitan Museum of Art)



Butterflies and Moths—Alice M. Woodman